



## **Arts In Education Program**

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**2001-2003 Artists In Residence**

**Actors/Storytellers**

### Residencies offered:

Both residencies have many curriculum tie-ins and help students meet benchmarks of the Washington State Essential Academic Learning Requirements in the Arts.

#### *Everyone Can Mime: (Grades K-12. Program is modified according to age group; the disabled, inmate populations, language arts classes, and PE)*

An introduction to the art form of mime and drama. Through this residency, students will learn the history and current uses of mime and drama—from stage and screen to court room and job interview. Grade four and above will learn how to create their own performance pieces, and voice can be added as the residency progresses. Grade three and below will act out fairy tales, nursery rhymes, and books they have read.

**Materials needed:** None for most residencies; artist can provide all the materials. If use of make-up is desired, the school can purchase it, or the artist can supply it for a fee.

#### *Discover the Clown in You: (Grades 4-12)*

An introduction to the art form of clowning. Students will learn clown and circus skills while learning about the roles of clowns in societies around the world and throughout history and art. Some of the skills learned are character development techniques, juggling, object balancing, mime, acting, comic timing, and how to create a comedic piece. Students will start to discover their own clown persona and can learn make-up and costuming if desired.

**Materials needed:** None for most residencies; artist can provide all the materials. If use of make-up is desired, the school can purchase it, or the artist can supply it for a fee.

**Geographic areas:** Entire state.

**Availability:** Not available early September or late October 1999.

### Curriculum integration:

Physical education, art, language arts, drama, reading, social studies, history, science, communication.

### Teacher workshops:

#### *Everyone Can Mime*

The why, the how-to, and follow-up activities are presented, as well as how to use the skills in other curricular areas.

#### *Discover the Clown in You*

The why and how to teach clown and circus skills and a brief history are presented. How these skills can be used in physical education, film classes, or social studies is presented, as well as connections to the Essential Academic Learning Requirements in the Arts.

### Community outreach:

From years of touring, Alter has created over 20 outreach services from which any community may choose. Examples are a performance followed by a community workshop for all ages or a lecture on "Humor In the Workplace" for a business, social service agency, or club. Students could help in the community performance if desired.

### The Artist:

Albert Alter has toured with Ringling Bros. and Barnum & Bailey Circus as a clown, has performed with the Oregon Symphony on television, has opened for the Smothers Brothers, and has taught residencies and workshops for 21 years. Alter was the first assistant director of Ringling Bros. and Barnum & Bailey Clown College in Tokyo, Japan. Besides touring throughout the US, he tours internationally to Canada and Japan with the BoZoArtZ Duo, a comic singing recital; with Alter & Reece, an educational clown show; with Albert an Angel, a physical comedic vaudeville show; and in his solo shows OOPS! and An Evening With Mario. He recently released three self-produced video tapes on physical comedy. Alter also conducts "Humor In the Workplace" lectures for corporations, social service agencies, trade groups, and health care professionals. As preparation for the preceding, he holds a BS degree in chemical engineering from the University of Notre Dame.

## Residencies offered:

Because students retain more when using their minds and bodies, the artist has been working with teachers to design residencies that integrate theater arts and movement with classroom studies. These residencies are great bonding experiences that explore group dynamics and individual responsibility.

### *It's Alive!: (Grades 3-12)*

The Civil War, westward movement, ancient Greece, and resource conservation can all come to life in this residency. Students learn skills in theater arts as they create a play that makes real connections to historic and current events. Students will write dialogue, learn lines, inhabit characters, and stretch their imaginations to create compelling images for a short performance.

**Materials needed:** None.

### *Snapshots Studies: (Grades 3-12)*

Students and teachers participate in fun, hands-on activities that teach theater arts skills and reinforce what they're learning in class.

**Materials needed:** None.

### *Acting Is Doing: (Grades 3-12)*

The artist will work with students at all levels to teach theater arts skills that improve mind/body coordination, expose students to public performing, and boost self-esteem. Whether working with plays the class has chosen, creating plays based on books that are being studied, or improvising, these classes will focus on building character, physicality, and communication.

**Materials needed:** None.

**Geographic areas:** All.

**Availability:** Most months of the year. Can work six consecutive weeks within a 60-mile radius of Seattle and two consecutive weeks beyond the 60-mile radius.

## Curriculum integration:

Language arts, history, humanities, geography, social studies, physical education, and science.

## Teacher workshops:

A fun, non-intimidating, hands-on approach to learning games and activities that are useful in the classroom setting. This includes ideas for integrating drama into other areas of study and creating simple classroom dramas. Handouts with descriptions of activities and resource material will be available.

## Community outreach:

Possibilities include: a community performance of "Mirette and Bellini", an award winning play written and performed by the artist and produced by One World Theatre, student performances for a school assembly and parents, a tour to other nearby schools to perform student plays, or an after school or Saturday workshop for all ages.

## The Artist:

Cane is a professional actress, director, and writer. She is co-artistic director of One World Theatre, a Seattle-based performance ensemble that has toured inventive plays to over 35 communities throughout the northwest, Canada, and the world since 1988. The style of theatre she creates is very physical and makes use of choral movement and transformational techniques that maximize ideas initiated by the creative impulse. As director of One World Theatre's Education Program, Cane has designed, implemented, and taught in schools and community centers in SeaTac, Seattle, Federal Way, Kent, Republic, Twisp, Winthrop, Curlew, Mallot, and Omak. She approaches teaching and acting with genuine energy and enthusiasm. Cane has a BA in theater from Louisiana State University and is a mother and active PTA member.

## Residencies offered:

**Materials needed:** Drawing paper, felt pens, tape recorder, tapes, TV, VCR. Special workshops require additional supplies that can be arranged for in advance.

### *Storytelling and Story Writing: (Grades K-12, college, correctional facilities, and at-risk youth)*

Students will work with original stories, family histories, tall tales, and traditional folk tales. They will be guided through a series of activities that develop characterization, dialogue, movement, visualization, and memory skills, and they will gain experience performing both oral and written narratives.

### *Native American Storytelling Traditions: (Grades K-12, college, correctional facilities, and at-risk youth)*

As students explore the cultural origins of traditional stories, they will be introduced to Northwest Native American language and storytelling traditions. They will learn mythic stories, stories of daily life, and oral history accounts.

### *Art in Nature, Art in Every Day Life: (Grades K-12, college, correctional facilities, and at-risk youth)*

In a series of integrated workshops, Native American stories and cultural traditions will be tied into natural history, music, dance, and visual arts.

### *Medieval Ballads, Legends & Illuminated Manuscripts: (Grades K-12, college, correctional facilities, and at-risk youth)*

Students will solve and create riddles, tell riddle tales, create original stories based on Arthurian legend, ballads, lyrics, and fragments from medieval manuscripts. Working as bards and scribes, they will create intricate manuscripts as they tell, draw, and write their tales.

### *Myths and Magic, Writing and Storytelling: (Grades 9-12)*

Advanced workshops in mythic narrative and personal narrative. In this panorama of ancient mythology to modern fantasy writing, students will immerse themselves in the task of myth making. They will turn the descriptive language of natural history field guides into poems and bestiaries of mythological creatures. Working to develop illuminated manuscripts of stories and writing, they will write and tell modern-day myths.

Geographic areas: All.

Availability: Any.

## Curriculum integration:

Stories open up new awareness when applied to various subjects, including language, literature, history, social studies, music, dance, visual arts, science, and natural history.

## Teacher workshops:

Teachers will be given resource materials to help them integrate storytelling into the curriculum and explore their own potential as storytellers. Topics include: the role of storytelling, its cultural and folk origins; developing an integrated arts curriculum; orality and literacy; Native American Poetics; and narrative and poetry writing.

## Community outreach:

Outreach activities include storytelling performances and workshops at festivals, galleries, libraries, and community events. Community members or families can participate in oral history projects. Collaborations with other artists or members of Native American communities is possible.

## The Artist:

Rebecca Chamberlain holds an MA degree in English literature with an emphasis on medieval literature, oral narrative, and Native American poetics. She has presented scholarly papers at national conferences, and her publications include: *The Return of the Rainwater Baskets: A Resource Guide on Washington State History*; *The Work of the Winds: A Wetlands Resource Guide*; *A Northwest Guide to Ethnobotany*; and *Sharing the Circle: Native Music of Washington State*. Chamberlain has performed extensively, and her performance-art work includes Native American storytelling traditions in Washington State. She has conducted interviews with elders from both eastern and western Washington; and due to her work with Vi Hilbert on language and storytelling traditions of Puget Sound, she is an honorary member of the Upper Skagit Tribe. Chamberlain teaches storytelling, literature, arts education, and environmental studies for The Evergreen State College, Lesley College, Seattle Pacific University, and Western Washington University.

## Residencies offered:

Residencies can be adapted to suit the needs of each class.

**Materials needed:** Empty space; materials for props, sets, and costumes.

### *Play Production: (Grades K-6)*

This residency utilizes scripts developed by Gerke, which are adaptations of folktales from around the world.

### *Fairytales & Fables: Fundamentals and Fractures: (Grades 4-6; all levels of ability and disability, including adults)*

In this residency students study dramatic structure by creating performances of their own “fractured” fairytales. In addition, they work on basic performance skills using “story theater” renditions of Aesop’s fables.

### *Role Drama: (Grades K-6)*

A residency in which students develop an original drama, this exercise helps students develop skills in collaboration, creativity, playwriting, and basic performing, as well as explore curricular subjects via drama. (Focus is on the process that students experience rather than the performance.)

**Geographic areas:** Puget Sound region; within a 30-mile radius of Seattle.

**Availability:** 1-3 days per week, most weeks of the school year; 5 days per week for up to three consecutive weeks for certain weeks of the school year (with a limited schedule).

## Curriculum integration:

Social studies, language arts, music, foreign language, dance, and movement. In addition, role dramas can also integrate other curricular subjects such as history, science, math, or civics.

## Teacher workshops:

The workshop focuses on teaching teachers how to use drama to explore and expand curricular subjects; to increase the “social health” of a class via creative collaboration; and to help students develop the mental, social, kinesthetic, artistic, and personal skills that are integral to the study of drama.

## Community outreach:

An informal performance or demonstration of drama class activities is held at the end of the residency and is attended by parents and other students.

## The Artist:

Pamela Gerke is artistic director and playwright for Kids Action Theater (KAT) in Seattle. Since founding KAT in 1988, she has written and/or directed over thirty children's plays. In addition, she has been a composer, arranger, and conductor for several other shows and choirs. Gerke is the author of Multicultural Plays for Children, Grades K-6 (in 2 volumes), and two drama curriculum books for grades K-1 and 2-3, as well as co-author of Movement Stories for Children. She has taught art at several elementary schools and is currently writing new plays and musicals for children. She received a K-12 teaching credential from Pacific Oaks College in 1985.

## Residencies offered:

In a 10-day or longer residency, Hamilton is prepared to work with students of different ages and abilities. During his 13 years of teaching, he has developed more than ten tried and tested residency programs, including the following.

**Materials needed:** None.

### *The Orphan Train: (Grades K-12)*

Students review photos, newspapers, and historical documents about extreme poverty and homelessness in New York City (1890 - 1920) and about the work of Charles Loring Brace to round up and send homeless children cross country to be adopted. In history-based role plays, writing exercises, and improv, students imagine, become, and interact as wealthy citizens, homeless urchins, Samaritans, and prospective parents and adoptees, writing letters to long lost friends and family members.

### *Basic Acting and Improv: (Grades K-12)*

Students build confidence and self-esteem through accomplishment in theater games while at the same time developing their movement, coordination, and concentration skills. Working in small groups, students develop listening skills and cooperation through problem solving games. Students use mental images, memories, language, and movement to create characters, relationships, and scenes. This residency culminates in a performance. Advanced Acting and Improv is available for older and/or more experienced students.

### *Other residencies offered: (Grades K-12)*

Play Production/Acting With Scripts, scheduled during rehearsals of a school play; The Hero, Acting & Understanding Shakespeare (or Moliere, or Beckett); The Famous Person, Story Theatre; Clowning and Circus Skills; and Storytelling. Hamilton works with teachers to select activities most suitable to the students' age, experience, and the time allowed.

**Geographic areas:** All.

**Availability:** Most months.

## Curriculum integration:

Theater, drama, English, ESL, foreign language (especially Spanish and French), PE, creative writing, music, art, philosophy, psychology, and history.

## Teacher workshops:

This is a hands-on workshop, teaching integration of the arts into the curriculum through the use of role playing, creative problem-solving games, group process games, and games designed as a stimulus and prelude to creative writing. Teachers will move around, make funny noises, and actually play the theater games themselves.

## Community outreach:

Possible outreach events include: an evening performance of Hamilton and students; student performances at senior centers, nursing homes, or hospitals; an original Hamilton one-man show; a discussion or a workshop in acting or play writing.

## The Artist:

DJ Hamilton is an experienced actor, director, playwright, and teacher, who studied with Michael McClure, RN Sandberg, Julian Schembri, and Diane Schenker and toured the US, Canada, and Mexico as a clown/juggler. He has worked with ACT, Annex, The Empty Space, KCTS-TV, Seattle Children's Theater, New City Late Night, Seattle Public Theater, Floating World Circus, the Seattle Rep, and Centrum Foundation. He founded and serves as artistic director of Theatre Babylon, a non-profit theater company operating a year-round performance facility dedicated to the development of new work by Northwest artists. In both his own company and his work with students, his primary focus is the development of original plays and performance pieces. Hamilton has taught at more than 70 schools throughout Washington State as one of the most requested artists in the Washington State Arts Commission's residency program. He is a current Seattle Repertory Theatre artist in residence and recently received a fellowship to attend Northwestern University as a Summer Speech Fellow.

## Residencies offered:

### *Ten Day Residency Outline (Grades K-12)*

First Week: Instruction in mime illusions and technique, clown characterization and scene work, mask performance, physical comedy, and improvisation. Each class includes warm-up exercises, technique instruction, group and individual improvisation, and movement exercises. Second Week: Review of technique, as well as directed mime, clown, and mask performances. The two-week residency culminates in a 45-minute student performance directed by the artist and suitable for an all-school assembly.

**Materials needed:** Outlet for tape deck; empty space in large room, gym, or cafeteria.

**Geographic areas:** Flexible, statewide.

**Availability:** September through June.

## Curriculum integration:

Science, math, history, creative writing, music, art, and physical education.

## Teacher workshops:

Teachers will receive a brief history of the artist's background and training, as well as the history of mime. They will participate in a hands-on mime workshop with fun, non-threatening group exercises. This will enable teachers to experience what their students will be feeling in mime class and let them release their own sense of play.

## Community outreach:

The final student performance is open to the public and generally attended by parents, relatives, and the student body and staff. Some schools request an all-school assembly in the afternoon and a second evening performance for family and friends.

## The Artist:

Pam Pulver's style reflects a uniquely diverse and dynamic background. She completed a BA degree in theatre from Northwestern University, an MA in psychology from Washington State University, and training as an actress and mime in London. After a brief detour as a psychotherapist, Pulver concluded that the art of silence is preferable to psychobabble. She has been miming her own reality ever since. Pulver's global appeal is influenced by the hilarious mimics of Mexico City; the native children of the Alaskan bush, whom she has been teaching since 1984; and her work with Cirque du Soleil, which she considers the zenith of circus arts. Pulver has written and directed plays for Seattle Children's Theatre and a documentary for PBS, and she has appeared in numerous roles for stage, film, and television. She has extensive experience with special populations, and her extraordinary connection with children often transforms special needs into special gifts. Pulver currently performs and teaches through the Washington State, King County, and Alaska arts commissions.

## Residencies offered:

### ***Circus Arts and Song-writing: (Grades: Any, but the targeted grade levels are K-6)***

You can transform your school into a giant one-ring circus, complete with original music! AND the following skills will be taught! Juggling—students will learn how to juggle with scarves and/or beanbags. Balancing—children will learn how to balance peacock feathers and create their own routines to music. Stilt-walking—students will engage in the basic technique on low stilts.

Clowning—Severt will help students develop original clown routines based on what's happening in their own lives. Song writing—children will learn some basics about rhyme structure, phrasing, and where songs come from. The artist will demonstrate different styles of music then the children will write a song of their own, deciding what style it will be, what they want to write about, and hopefully, even what the melody will sound like. With Severt's expert guidance, the students will come up with all the lyrics for their own song. Finally, after writing, learning, and practicing the song, students will record their creation onto a cassette that the school will keep.

**Materials needed:** A blackboard or some other large surface to write on.

### ***Junk Percussion Instrument Making & Playing: (Grades: Any, but the targeted grade levels are K-6)***

Students will collect used items like containers and buckets, decorate them, and transform them into shakers and drums. They will then learn some basic rhythm patterns, dynamics, and how to hold a part while playing with a group. Students may divide into two groups—vocal and percussion— and write and perform their own song.

**Materials needed:** Collected items like plastic containers, buckets, tin cans, and sticks.

**Geographic areas:** Statewide.

**Availability:** All months.

## Curriculum integration:

Many of the skills presented can help students develop eye-hand coordination, cooperation, strength, confidence, problem solving, reflexes, timing, and concentration. Severt stresses that the skills she teaches can, by themselves, help fill gaps in theater, physical education, and music in today's elementary schools.

## Teacher workshops:

In the first hour, teachers will learn many of the circus skills that the students learn, including juggling, balancing, clowning, and performance technique. They also will learn how to teach their own students in a way that everyone experiences success (handout included). Instructions on how to make juggling equipment and junk percussion instruments will be provided. The second hour will be spent creating a short song, recording it, and discussing ways that the skills teachers just learned could be applied in the classroom.

## Community outreach:

A community outreach event could be any one, or combination, of the following: a workshop in circus arts and/or song-writing that is open to the community; a performance by the students in a theater, school, or public facility like a retirement home; or a performance by the artist.

## The Artist:

Uniquely dynamic, uniquely versatile, Linda Severt has enthralled audiences from Vancouver to Key West with a vibrant blend of music and physical comedy since 1987. Master of an astonishing range of musical instruments and theatrical techniques, Severt dazzles eyes and ears, fusing puppetry, song, juggling, drama, and clowning into solo performances of great originality and wit. As an accomplished ensemble performer and soloist, she is one half of the popular comic duo, The Firehouse Circus, and an equal fraction of the contemporary folk duo, Stella. Severt says of her teaching philosophy, "The primary goal of my teaching is for every student to feel excited about what they are learning, to experience success, and to go away with several new skills in which to express themselves. I also like to impart an appreciation of live theater and music through experiencing it. While maintaining control of students, I tend to approach teaching with the same playfulness and enthusiasm that I want the kids to experience. Another component of my teaching style is that I want kids to experience as much as possible. While being instructed in a particular activity, they are actively engaged in learning it and achieving it."



## Residencies offered:

**Materials needed:** A spacious room with carpeting is preferred but not absolute. A piano will be necessary when learning music and for the final rehearsals for the school and evening assembly programs. Most materials needed can be found on site such as roll paper, paints, and rhythm instruments.

### *Writing an Opera Using Familiar Songs to Create an Original Plot: (Grades K-12, all populations)*

An original "opera" will be produced by the target groups and presented during the last evening of the residency to parents and members of the community. The opera will be created using songs that the children already know and have memorized. The artist and students will create a plot by stringing the songs together with original recitative and/or dialogue. Choreography and movement along with original ostinatos played by the student orchestra on rhythm instruments will be added to enhance the story line. In addition, students will be in charge of creating costumes, masks, and scenery.

### *Involvement in the Communication Process of Music Theatre: (Grades K-12, all populations)*

Younger students will benefit from this hands-on workshop that introduces them to the world of opera and musical theatre. The basics of performance—emotional expression, storytelling through song and movement on the stage—are presented by Suda and then put into practice by dividing the students into smaller groups and selecting several short pieces from opera and music theatre for them to perform. A timely theme is selected (historic, time of year, etc.) and then each group works out changes in lyrics and connects each song with dialogue. Additional Possibilities: For older students, Suda could develop a kind of master class theme for choral and acting students. She could work with them individually or in small groups in the area of vocal production and stage diction. She is also available to collaborate with other teachers for a multi-level production.

**Geographic areas:** Statewide.

**Availability:** With advance notice, up to six consecutive weeks within 50 miles of Arlington and two consecutive weeks if more than 50 miles from Arlington.

## Curriculum integration:

Multicultural studies, foreign languages, math, social sciences, and history.

## Teacher workshops:

Using theatre games and vocal exercises coupled with "hands-on" discussions of the conceptualization of all facets of the singing actor, this workshop would thoroughly explore and analyze the medium of musical theatre and how it could enhance the core curriculum. The major goals of the workshop are to experience first hand with the performing artist how the singing actor develops her craft and how these skills can be used as a valuable tool in the classroom.

## Community outreach:

An original "opera" will be produced by the target groups. The plot will be created with several familiar songs and arias from grand opera by stringing them together with original recitative and/or dialogue. Suda will add choreography and movement. An orchestra will be chosen to play ostinatos and creative accompaniment on all sorts of rhythm instruments. Students will present the opera to the parents and community members during the last residency evening. Staff and teachers will be included in cameo roles. Dancers and narrators will also play an important part in the production. Children will learn how the arts of scene design, set construction, and mask making enhance their production.

## The Artist:

As a singer Linda Suda has performed leading roles with the Tacoma Opera, Light Opera of Manhattan, Four Corners Opera, and St. Louis Opera Theatre. She has also performed outreach programs with Portland Opera, Tulsa Opera and has been a soprano soloist with the Northwest Chamber Orchestra and the Oklahoma Symphony. Suda has received many awards including the American Opera Award and was a finalist at the American Opera Center of Julliard and a regional finalist in the Metropolitan Opera Auditions. Suda has been an artist in residence in New York, Oklahoma, and Washington State. She has taught drama and vocal music at Holy Cross High School in Everett, Washington, for the past five years and directed/produced five fully-staged musicals. Most recently, Suda has been selected to direct and teach at the Village Theatre's Kids Stage at the Everett Performing Arts Center.

### Residencies offered:

#### *Once Upon a Time...: (Grades K-12, including at-risk youth and special education)*

In this 10-day residency, students will learn how to develop and write a simple story from their own experience or a specific curriculum. They also will design and construct puppets that will become the characters of their stories. Through improvisation, students will begin to dramatize their stories, and by the end of the residency, they will have applied their imagination towards creative expression in a collaborative process.

**Materials needed:** Classroom art supplies, newspaper, recycled fabric, lightweight cardboard, wood dowels, glue gun and glue, found objects, and other miscellaneous craft items for decoration—like lace and felt.

**Geographic areas:** Washington State.

**Availability:** Year-round.

### Curriculum integration:

Theater, drama, social studies, history, environmental studies, geography and cultures, literature, and mathematics.

### Teacher workshops:

This is a hands-on workshop that focuses on how to integrate this art form into the curriculum. The artist will provide examples and work through a sample with teachers at the workshop. Teachers also will have a chance to make a simple puppet, and the history of puppetry will also be introduced.

### Community outreach:

Aside from offering free, public performances by students and the artist, students will share what they have learned by offering workshops at their local libraries, other children's agencies, senior centers, hospitals, and other public gatherings.

### The Artist:

Jeanette Oi-suk Yew has been involved with education and community outreach since 1996. She has worked with diverse populations at schools and organizations, including Rainier Valley Youth Theatre, the Everett School District, the Highline School District, and the Tacoma Art Museum. Oi-suk Yew utilizes her unique background in puppetry and theater design to teach children how to use common and economical materials and basic building techniques, like using papier-mâché to create wonderful puppets and sets. Although this is often a child's first exposure to hands-on creation of an art object, participation is always enthusiastic. During her residency with the Everett School District, the project enjoyed 100% participation.

## Residencies offered:

### ***Improvitational Theater and Language Arts Across the Curriculum: (Grades K-12, traditional and alternative)***

Tailored to the needs and objectives of the students and the school, this residency helps students build sustainable platforms that will generalize to their school, work, and social lives. It is accomplished in an environment of humor, creativity, and collaboration, and is experiential. Your students will learn the core components of theater improvisation, creative writing and performance. Each class will begin with a series of exercises and games to introduce and refine spontaneity, body/voice/ breathe awareness, listening and communication, collaborative problem solving, and risk taking. Students also will gain skills in giving and receiving focus and trust. The second phase will introduce collaborative story telling, creating environments and characterization—animate and inanimate, status and emotional zone, gibberish, and beginning scene work. The students then will incorporate curriculum material into improvised stories, writings, scenes, inner voice, status, emotions, and movement to amplify and expand perspectives on class material. The residencies culminate in a class performance or works in progress.

**Materials needed:** Empty space, marker pens, and large sheets of drawing paper.

**Geographic areas:** Up to three consecutive weeks within a 60-mile radius of Spokane.

**Availability:** September to June.

## Curriculum integration:

Language arts, social and political sciences, drama, creative writing, history, health sciences, speech, and relational/safety programs.

## Teacher workshops:

The workshop includes an experiential learning of improvisational and language arts teaching skills to help teachers reach their classroom goals. It will mirror and expand on many of the experiences the students will have in their residency and illustrate ways to apply these experiences to support curricular goals.

## Community outreach:

An outcome goal and school/community outreach project will be decided at the beginning of each residency. Options include school or community performances, works in progress, student created scenarios, and teaching collaborations with artist and students.

## The Artist:

Martin Zeller was an Alaska State artist-in-schools provider from 1993-1999. He founded and has been creative director since 1985 of Fresh Produce, Inc., a performing and teaching improvisational theater troupe based in Homer, Alaska. He has created, directed, and performed in over 150 improvised and original shows and currently is performing and teaching with the Blue Door Theater in Spokane. Zeller has taught and led workshops in theater improvisation, humor in life and work, communication, language arts, violence awareness, collaborative problem solving, and conflict resolution. He has provided these workshops for Alaska Native groups, mental health staff and clients, drug and alcohol programs, alternative and traditional schools, universities, youth court advocates, and peer mediation groups for over 15 years. Zeller has been a member of the Jill Berryman Dance Troupe; has studied mime with Claire O'Donnel; has performed contact improvisation with the 'Quirks'; and has been involved with theater, writing, and improvisation with numerous companies and artists. From 1969 to 1998, Zeller was a litigation lawyer and mediator in Alaska and California. He also was the program manager and group co-leader of the Violence Awareness Program at Homer Community Mental Health—a group treatment program for violent offenders—from 1994-1998, and was the facilitator of weekly process/experiential groups of alternative high school students at the FLEX Alternative High School in Homer, Alaska from 1993 to 1999.